

A SHORT GUIDE BOOK  
TO THE  
CENTRAL MUSEUM, INDORE



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A SHORT GUIDE BOOK  
TO THE  
CENTRAL MUSEUM, INDORE  
BY  
PRABHAKAR GOVIND PARANJPE

M. A. CURATOR

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## Naomi, Susan and Sam

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### IMPORTANT DATES

Lord Buddha, 623 B. C. to 543 B. C.

Lord Mahavir, 599 B. C. to 527 B. C.

1. Mourya period—320 to 185 B. C.
2. Sunga period—185 to 73 B. C.
3. Saka and Kushana periods—70 B. C. to 320 A. D.
4. Gupta period—C. 320 to 600 A. D.
5. Early mediaeval period—A. D. 600 to Circa A. D. 900.
6. Late mediaeval period—A. D. 900 to 1200.

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## A SHORT GUIDE BOOK TO THE CENTRAL MUSEUM, INDORE

The Central Museum, Indore was founded on the 1st October, 1929. Its main object was to collect and preserve for exhibition, the antiquities found in the then Holkar State. Later on, some exhibits of popular interest were also added to its collection.

The Museum is open to the public free of any charge from 7 A.M. to 10 A.M. and 3 P.M. to 6 P.M. (April to October) and 8 A.M. to 11 A.M. and 2 P.M. to 5 P.M. (November to March) on all days except Wednesdays. It is closed on the gazetted holidays of the Madhya Pradesh Government.

The collection of the Museum is divided into six sections:—

- (i) Archaeology,
- (ii) Fine Arts,
- (iii) Natural History,
- (iv) Ethnology,
- (v) Commerce and Industry and
- (vi) Education.

### *Archaeological Section:*

The Archaeological Section of the Museum is further sub-divided in (a) Sculpture, (b) Numismatics, (c) Epigraphy, (d) Pottery and (e) Arms and Accoutrements.

(a) The Sculpture Gallery of the Museum is very rich. It exhibits stone and metal images of the Brahmanical and Jain sects. These images were brought to the Museum from different places of the old Holkar State. Most of the

images deposited in the Museum belong to the Paramara Period (circa 9th century A. D. to 13th century A. D.) of Indian History. There are, however, a few images also assignable to the Late Gupta Period.

The Museum collection of the Shaiva images represents the images of Uma-Maheshwar, Yogishwar Shiva, Kirata Shiva, Pravati practising penance and many others. In the Uma-Maheshwar form, Shiva is always shown four handed but his consort Parvati has only two hands. Some of the Uma-Maheswhar images represent the whole Shiva family. One of the Uma-Maheshwar images which has been brought to the Museum from Bhanpura (Mandsaur District) is extremely beautiful. It measures 2' 10" x 1' 6". It depicts Lord Shiva seated on a throne with his consort Parvati. Parvati is shown seated on the left lap of her Lord. Below the seat of the couple is a couchant bull (Nandi) with two attendants (Gana). On the right is seen an image of Swami Kartikeya riding on his vehicle peacock and behind him is an attendant standing with a trident (Trisula) in his left hand. On the left is seen the seated image of Ganesh behind whom stands another attendant with a trident in his left hand. A standing image of Shiva-Parvati from the same place represents Shiva standing with his consort Parvati. It measures 2' 1" x 1' 6". Three hands of Shiva are seen, one hand rests on his chest, the other is below the left breast of Parvati and the third holds a serpent. The lower portion below the breast of Parvati is gone. The couple wears various ornaments. On the left corner is seen a mutilated figure of an attendant. Two images of Uma-Maheshwar from Avara in the same district, depict Ganesh, dancing Bhringi and Swami Kartikeya sitting on his vehicle peacock. These two images may be assigned to circa 8th century A. D. Both images measure 2' 6" x 1' 9".

The image of Yogishwar Shiva was brought to the Museum from Bijwad, a village in Dewas District. It measures 2' 7" x 2'. Shiva is shown seated in Padmasana under a trifoliate canopy wearing the sacred religious thread.

His hair are matted. The locks of the god are falling on shoulders. The ears of the Yogi are adorned with the kundalas and the Shrivatsa symbol is clearly seen on his chest. This image shows harmonious relations between the two sects of the Brahmanical and Jain religions in the 12th century A. D. The image of Kirata Shiva was found at Modi in Mandsaur District. Here the lord Shiva is represented as a warrior shooting an arrow. The image originally had eight hands but now only six hands survive. The upper two hands hold a shield and bow while the lower left hand is held in abhayamudra, the upper two left hands hold a sword and a trident while the lower one is holding the string of the bow. The image measures 1' 5" x 1' 2".

The image of Ganesh (4' 3" x 3' 1") found at Katkut, a village in Nimad District depicts the god with his vehicle mouse. In a niche near the left corner of the image is a seated figure of a three headed goddess probably Brahmani with four hands. The image representing dancing Ganesh measures 1' 8" x 1' 5" and was brought to the Museum from Manpur near Indore.

The Bhairava images in the Museum are of different periods from 8th century A. D. to onwards. One of these has twelve hands and was brought to the Museum from Modi. It measures 4' 4" x 2' and belongs to 12th century A. D.

The images representing Parvati practising penance are many. Among them one found at Un in Nimad District (Khargone) is interesting. It measures 1' 2" x 1' 4" and depicts the four armed Parvati seated on a throne. In the upper right hand she holds a trident, while in the upper left hand she has a serpent. The lower right and left hands are being held in varada and abhaya poses respectively. The canopy of the image is made up of coils of serpents which rests on two pillars. The word "Ekam" is inscribed in Nagari of 12th century A. D. below the seat of the goddess.

The Museum also displays the images of Chamunda, Katyayani, Mahishasurmardini, Kamdhenu, Saptamatrikas, Saraswati, Brahma, Yama, Kubera, Hanuman and Kshetrapala.

The images of Vishnu in the Museum are comparatively bigger in size. A standing colossal Vishnu from Un belongs to early Paramara Period. The images representing Vishnu in his Boar incarnation are of two kinds *viz.*, Naravaraha (Man-boar) and Pashu-varaha (Animal-boar). The Nara-Varaha image has four hands. The upper right and left hands hold a club and a disc respectively; the lower right hand rests on his thigh and the lower left holds a conch. The Goddess Bhudevi is beautifully shown on the left shoulder of the God. The measurement of the image is 2' 6" x 1' 4" and it was found at Un. In the Pashu-varaha form, the whole body of the boar is carved in rows one above the other with the Ashta Dikpalas (eight guardian deities) and the Navagrahas (nine planets). The image was brought to the Museum from Bunjar, a village in Mandsaur District.

The image of Lakshmi Narayana (4' 6" x 2' 3") was also found at the same place. It depicts lord Vishnu seated on his vehicle Garuda with his consort Lakshmi who is seated on his left lap. The canopy of the image represents, Varaha, Kalki, Budha, Krishna, Ram, Parashuram, Waman, Narsimha, Kachha and Machha incarnations of Vishnu. The image of Ananta Shayee Narayana from Malaheda of the same district depicts Vishnu reclining on Shesha whose hood is broken. The image of Lakshmi at the feet of her lord is missing but her feet are visible. On the right and left corners are the images of Brahma and Shiva. A beautiful scene depicting Rasa dance is shown between Brahma and Shiva. The image of Yoga-Narayana found at Nemawar in Dewas District shows lord Vishnu in Dhyana pose. It measures 3' 2" x 2' 1".

The Ratharudha Surya (Sun God riding a chariot) was found at Depalpur in Indore District. This image depicts

Plate I



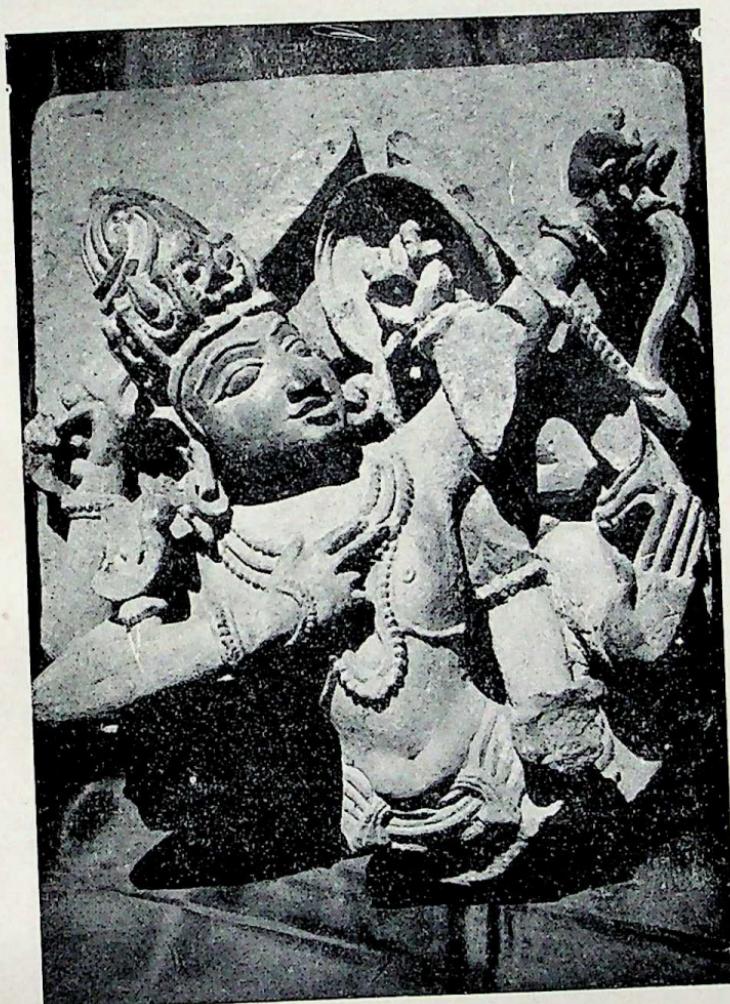
Uma Maheshwar (Bhanpura)

Plate II



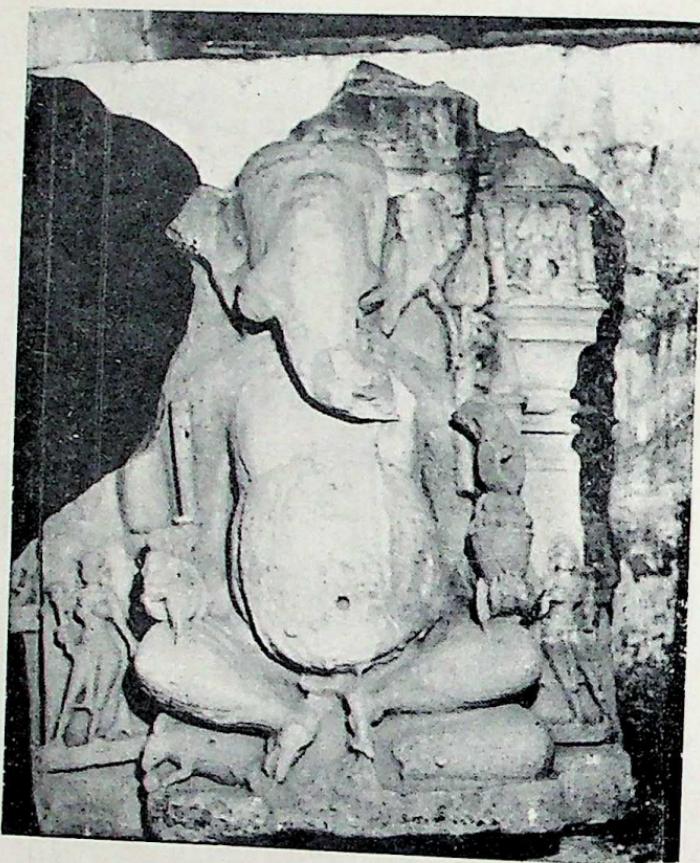
Uma-Maheshwar (Awara)

**Plate III**



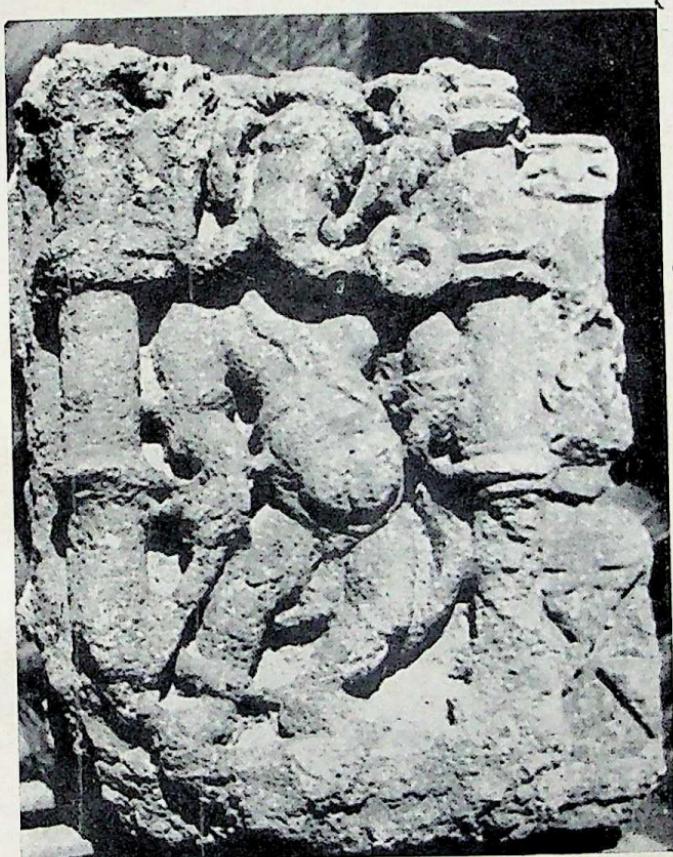
Kirat Shiva (Modi)

**Plate IV**



Ganesh (Katkut)

Plate V



Dancing Ganesh (Bhanpura)

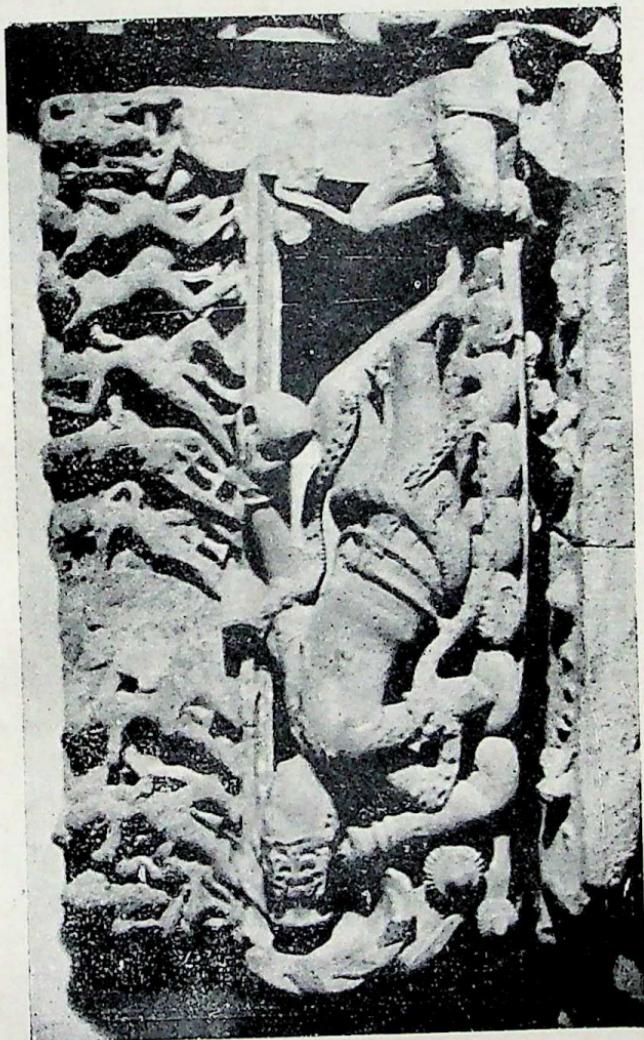
**Plate VI**



Parvati (UN)

Plate VII

Plate VII



Anant Shayee Narain (Malaheda)

**Plate VIII**



Ratharudha Surya (Depalpur)

the disc of Sun God riding a chariot. The disc represents the face of the Sun from which rays emanate in all directions. A seven headed horse is yoked to the chariot and the Charioteer Arun is seen seated on the chariot. It measures 3' 8" x 2' 5". The standing Surya from Zadol (Mandsaur District) represents the Sun God with all the details of the iconography of Vishnu. The image may be assigned to the late Gupta Period and it measures 3' 5" x 1' 8". The four armed seated image of Surya-Narayana was brought to the Museum from Modi. In this interesting sculpture, the deity holds the attributes both of Surya and Vishnu. The upper two hands hold lotuses, the lower right hand holds a conch and the lower left hand has a discus. It measures 2' 5" x 1' 7 $\frac{1}{2}$ ".

A tenth century door-frame of some Shiva temple from Chandwasa (Mandsaur District) is an important example of the mediæval Indian Art. The sculpture piece depicts the flying pairs of Gandharvas & Apsaras, ten Dikpalas and three forms of lord Shiva viz., Ardhanarishwar, Nataraj and Harihar. On the two pillars the images of Ganga and Yamuna are depicted along with their vehicles crocodile and tortoise respectively. The whole sculpture is decorated with various figures and symbols. The sculpture Jamb of a doorway found at Indore is also interesting. It has three niches one above the other supported by circular columns on either side. In the uppermost niche is seen the seated figure of a three headed goddess probably Brahmani with four hands. The Central figure is a god with four hands with noose in one of his hands. He may be Yama, the God of death. The lowest niche contains a standing male figure with some offerings in his folded hands. One of his foot is broken. To the right of the central niche is seen the front part of a seated elephant. On the forehead of the elephant is seen the hind feet of a lion which appears standing with its front legs folded near the breast and has a gaping mouth. Below the elephant is seen a seated figure with four hands and under it is a standing female figure.

The Jain images in the Museum do not show varieties of types as the Brahmanical do. The images in many cases are inscribed and thus help us in assigning them to a definite period. The Museum collection of the Jain images represents the Tirthankaras—Adinath, Shreyansnath, Dharm-nath, Shantinath, Naminath, Neminath, Parshvanath and Mahavir. The most interesting sculpture in the Museum is that of Jain Kalpataru from Modi. It measures 1' 4" x 1'. A medallion found at the same place is interesting. It depicts the Jain Yakshini Manovega riding on her vehicle horse. The Museum also displays a few heads, canopies and pedestals. A sculpture representing one male and female figures standing under a tree is interesting. Above the couple is a seated figure of a Tirthankar. A standing image of Srutadevi measuring 3' 4" x 3' is interesting. Above her head are engraved three miniature Tirthankar figures.

Though there are a few Buddhist monuments in the State like Dhamnar, Poladongar and Bagh caves where Buddhist images or sculptures or paintings were carved out of the rocks, yet no free Buddhist images or sculptures have been found at these places or elsewhere in the State. No Buddhist image was found in Kasrawad. A small image of lord Buddha (which was purchased from a dealer of Bodha Gaya) has also been exhibited in the Museum.

There are forty-one metal images deposited in the Museum in which the image of Jain Srutadevi is most interesting and beautiful.

A Plaster of-Paris Cast of the British Museum Mathura Lion Capital of the Mathura School of Art (Kshatrapa Ranjubul) has been exhibited in the Museum for popular interest.

(b) The coin cabinet of the Museum contains about three thousand coins of which forty-one are of gold and the remaining are of silver, copper or billon. This collection has been made from different sources such as under Treasure Trove Act of 1928 of the former Holkar State, by

way of purchase and presentation. The whole collection may be divided into four groups viz., Ancient, Mediæval, Modern and Foreign.

The ancient group contains the punch marked silver coins, cast coins bearing Ujjain-Symbol, Indo-Greek, Indo-Scythian, Kushana, Satvahana, Western Kshatrapa, Imperial Gupta, Naga, Kalchuri, Indo-Sasanian, Napki-Malik, Harshavardhan of Kanauj, Gadhaiya, Gurjar-Prati-hara, Samant Deva of Ohind, Govind Chandra Gahadawala, Ramatanka of Yadava rulers of Deogiri and coins of Vijaya-nagar.

The Bull and Horseman Type, Mohamad Binsam, Slave Dynasty, Alla-Uddin Khilji, Mubarak Shah, Tughlaq Dynasty, Sultans of Jaunpur, Malwa and Gujerat, Bahamanis of Gulburga, the coins of Ahmadnagar, Golkunda, Mughal Emperors from Humayun to Bahadur Shah II, Nadir Shah of Persia, Ahmad Shah Abadali, Haidarali and Tipu Sultan, Chhatrapati Shivaji, Peshwa, Jhansi, Bijwar and East India Company are included in mediæval Indian group.

Among the coins of the modern group mention may be made of the Indian States such as Hyderabad, Bhopal, Junagarh, Jaora, Tonk, Udaipur, Jaipur, Jodhpur, Bikaner, Kota, Bundi, Dungarpur, Jhalawar, Kutchha, Bahawalpur, Ratlam, Sitamau, Pratapgarh, Gwalior, Baroda, Indore, Dhar and Dewas.

Among the coins of foreign group mention may be made of England, France, Holland, Austria, Portugal, Turkey, Egypt, Iran, British East Africa, Ceylon, Nepal, Japan, China, Hong-kong, Singapur, Netherlands and Iritria.

Only selected coins have been exhibited in small showcases, while gold coins and others have been preserved in a steel safe kept in the strong room of the Museum. Plaster

casts of the following Indo-Greek rulers (Advani collection) have also been exhibited in a small show-case for popular interest:—

1. Eukratides,
2. Plato,
3. Heliokles,
4. Strato,
5. Strato with Agathokleia,
6. Menander,
7. Epander,
8. Zoilos,
9. Apollophanes, and
10. Nikias.

(c) The Epigraphical Gallery of the Museum contains five stone inscriptions and five copper plates.

#### STONE INSCRIPTIONS

1. *Kasrawad Stone Inscription*.—This stone inscription is engraved on a slab measuring 1' 9" x 1' 7" and was found in the Kasrawad excavation. Unfortunately, it is very much worn out, only a few letters here and there can be deciphered. KASANAGAKU, PUTASA & PAPUTASA can be easily read. The inscription is in Prakrit and belongs to the second or first century B. C.

2. *Modi Inscription*.—This inscription was found at Modî a village in Mandsaur District. It is broken into several pieces. There were at least four pieces of the stone when the late Dr. D. R. Bhandarkar noticed it in 1913 (Progress Report of the Archaeological Survey of India, Western Circle, 1913 page 56). But now there are only two pieces preserved in the Museum. The record is dated in

Vikram Samvat 1314 and refers to the reign of the Paramara King Jayvarman II. The object of the inscription was to record the construction of a Shiva Temple at Modi.

3. *Khadawad Inscription*.—It is engraved in thirty-six lines on a stone slab measuring 5' x 2' x 5" and was brought to the Museum from Khadawad a village in Mandsaur District. The late Dr. D. R. Bhandarkar edited it in the Journal of the Bombay Branch of the Royal Asiatic Society of 1908. Professor R. G. Ojha critically re-edited it in the Nagari Pracharini Patrika, Vol. XII. The object of the inscription was to record the digging of a well by an Army Commander, Bahari, who was a Hindu convert to Islam, in Vikram Samvat 1541 during the reign of Sultan Ghiyas Shah Khilji of Mandu.

4. *Okhala Inscription*.—This inscription is engraved on a sand stone measuring 1' 7" square. It was found at Okhala a village in Nimad District (Khargone). It is dated in Vikram Samvat 1282 and records the construction of a well during the reign of King Depaldeva who belonged to Paramara Dynasty of Malwa.

5. *Indragarh Stone Inscription*.—It was brought to the Museum from Indragarh (near Bhanpura) a village in Mandsaur District. It is engraved on a stone which measures 2' 5" x 1' 7" x 3". The inscription reveals the early history of the main Rashtrakuta House. It records the construction of a Shiva Temple during the reign of Nannappa and is dated in Vikram Samvat 767. Shri V. S. Vakankar edited it in Madhya Bharat Sandesh of 15th August, 1954. Dr. H. V. Trivedi re-edited it in the Journal of the Bihar Research Society, Vol. XLI, part III, 1955.

On the pedestals of some of the Jain images, there are votive inscriptions. These inscriptions are dated in Vikram Samvat 1227, 1232, 1242 and 1252 and record the installation of the images of Jain Tirthankars. In an inscription of Vikram Samvat 1232 a Jain scholar Ratankirti is mentioned.

## COPPER PLATES

*Betma Copper Plate.*—It was found at Betma in Indore District and is dated in Vikram Samvat 1076. The object of the inscription was to record a grant of village Nalatadaga to a Brahman of the place who migrated to the place from Sthaneshwar (modern Thaneshwar) by the great Paramara King Bhoja. Shri D. B. Diskalkar edited it in Epigraphia Indica, Vol. XVIII, page 320.

*Depalpur Copper Plate.*—It was found at Depalpur near Indore and is dated in Vikram Samvat 1079. The object of the inscription was to record a grant of land in the village Kirikaika to a Brahman who migrated to this place from Manyakheta (modern Malked) by King Bhoja Paramara. Professor R. G. Ojha edited this inscription in Indian Historical Quarterly, Vol. VIII, page 305.

*Copper Plate of Rana Arisimha.*—This copper plate was lying in the State Treasury of the former Holkar State for a long time and later on transferred to the Museum for preservation. This is a Devanagri inscription which contains sixteen lines in Mewadi Sanskrit. The inscription states that by orders of Maharajadhiraj Maharana Arisimhaji a grant of three villages of Vinota, Keli and Tatarmal was made to Ahilyabai Holkar as a brother's gift to his sister on the occasion of Shri Rama Navami in Vikram Samvat 1827. The donor by swearing in the name of Eklingaji commands his successors to continue this grant. These three villages are now included in the Chittorgarh District of Rajasthan.

Two copper plates grants preserved in the Museum deserve some mention. One of them records a grant of land by Maharana Mokalsinghji to a Brahman in Vikram Samvat 1437 and the other mentions a grant by Maharana Riamalji to a Brahman named Rama Ratan in Vikram Samvat 1445.

Plaster-of-Paris-Cast of Mathura Lion Capital has also been exhibited in the Museum (original in British Museum, London). This is a Prakrit inscription and is inscribed in Kharoshthi script. It records the donations of the Chief Queen of Mahakshatrapa Ranjubul and some minor donations made by her relations. This Ranjubul was a Scythian ruler of Mathura in the first century A. D.

(d) Ancient pottery forms the most important group of this section. A major portion of it was found at Kasrawad in Nimad (Khargone) District. At a distance of about three miles to the south of Kasrawad Tehsil lies a site called Itbardi or mound of bricks. The late Shri V. R. Karandikar, Secretary of the Narmada Valley Research Board, while exploring the archæological remains of the valley, found this site. He, then, with the help of the former Holkar Government started excavation in the winter of 1936. But, unfortunately, in a couple of months he suddenly died leaving the work incomplete. The excavations were then continued by Shri V. N. Singh, the then Curator of the Museum in the Cold Seasons of 1937-39. As a result of these excavations very important remains of a Buddhist establishment were discovered. All movable articles have been preserved in the Museum.

The Kasrawad pottery is divided into the following groups:—

- (i) House-hold pots,
- (ii) Bricks,
- (iii) Tiles,
- (iv) Drain pipes,
- (v) Spindles; and
- (vi) Miscellaneous objects.

(i) Various kinds of house-hold pots of different size are found such as saucers, bowls with a small base, basins, thalis with flat base, water jars like lota, surahi, ghàda, matka and storage jars. The Kasrawad pottery in

many cases is wonderfully glazed inside and outside. It also bears various symbols like a leaf, flower, fish, cock, swastika and others. A few solid circular objects with knobs are found which might have been used as lids of the water pots. Two storage jars tapering towards the mouth are found almost intact, the bigger one measures 4' 3 $\frac{1}{2}$ " deep and 5' 9" in circumference. The other one whose upper portion is lost measures 2' 4" in its present height and 4' 5" in circumference.

(ii) The bricks of large size measuring 1' 8" x 11" x 4" are found in a large number. A few are incised with peculiar symbols. Such bricks of large size are found in Maheshwar, Mathalaya, Sameda, Kayatha, Gautampura, Samnera and Sendhawa. Triangular bricks have also been found in the Kasrawad excavations. Such bricks were also found in Mohinjodaro.

(iii) Peculiar flat tiles measuring 1' 2" x 7" were found in the excavations. They have a hole in the upper portion. Such tiles were also found in Ujjain excavation.

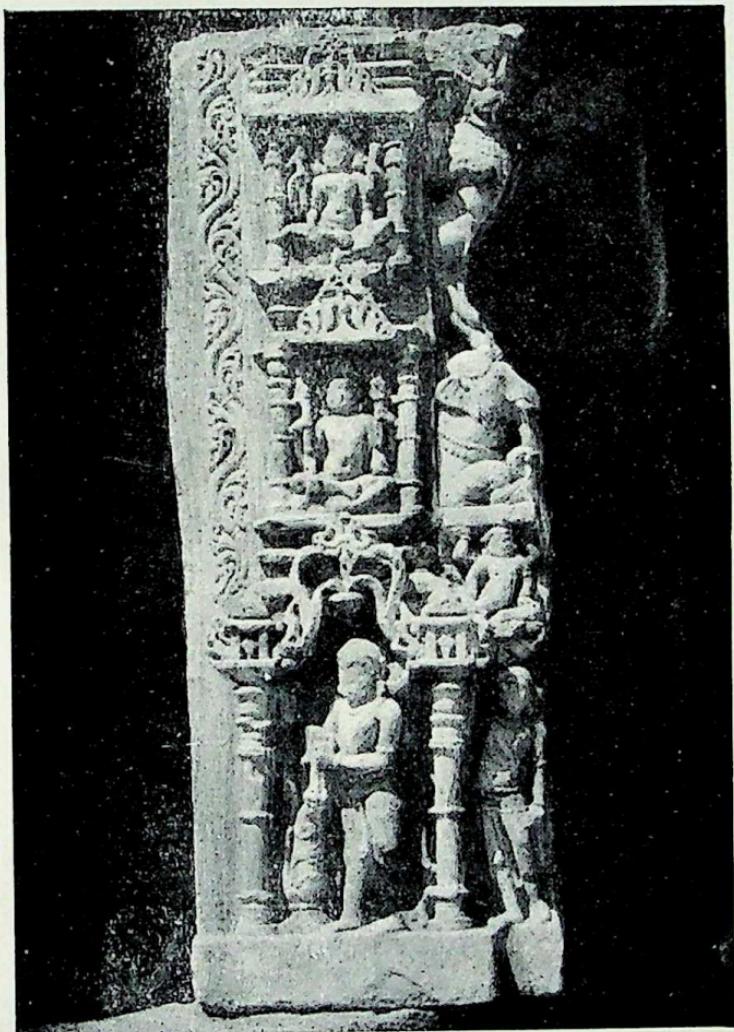
(iv) The drain pipes which are tapering have thick rings on the outside are interesting. They measure 1' 5" in diameter. Unfortunately no complete drain pipe, was found.

(v) Spindles are in abundance. Every spindle has a hole at the centre.

(vi) A large number of small perforated objects with an opening at the bottom were found which might have been used as lids of the lamps or for perfumed sticks. Small objects like pinnacles with a hole in the base measuring 2" in length were found which were probably used as pinnacles of small shrines. A large number of dabbers like round clay objects were found.

The most characteristic feature of the Kasrawad pottery is that in many cases they are inscribed. The

**Plate IX**



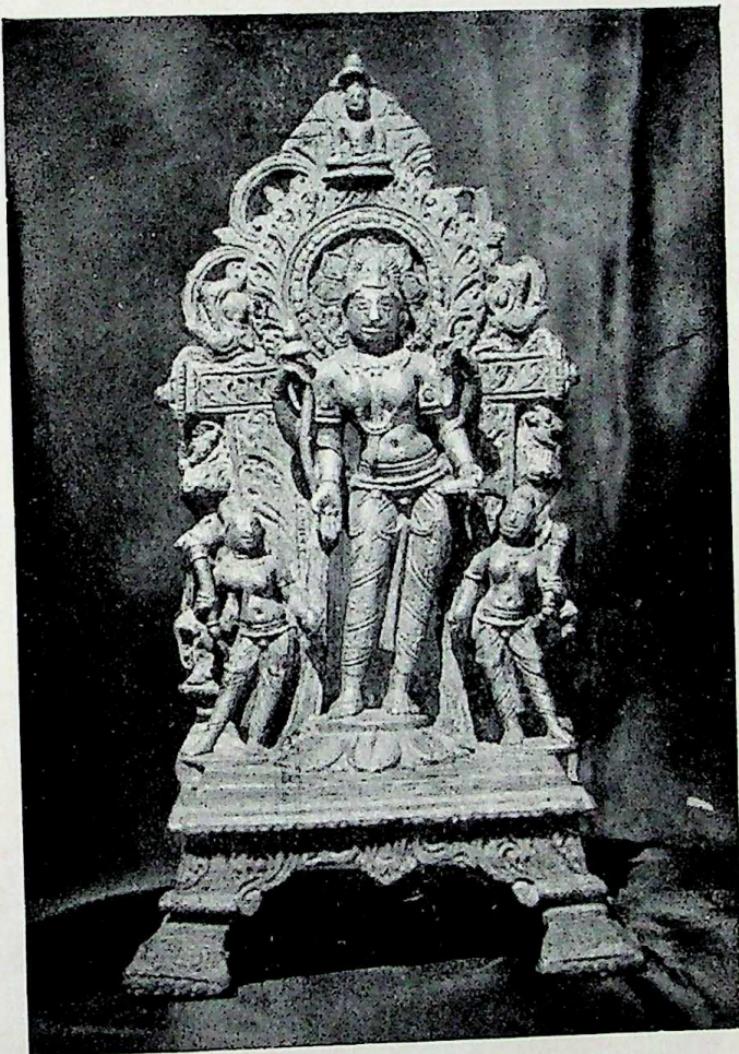
Sculptured jamb of a doorway (Indore)

**Plate X**



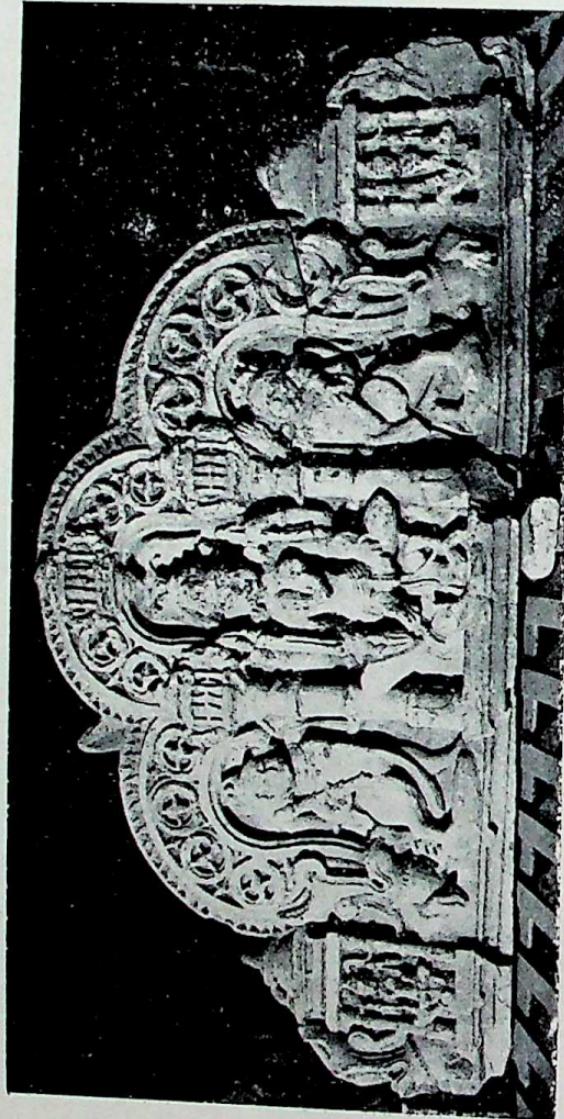
Kalpa Vriksha (Modi)

**Plate XI**



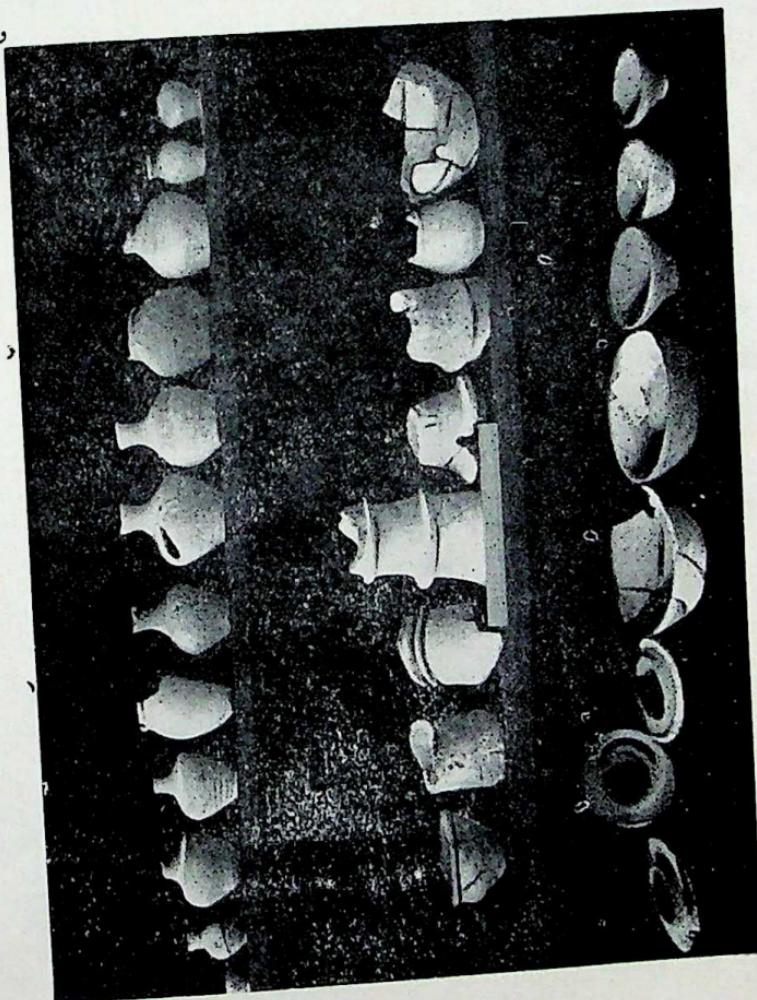
Srutadevi (Metal)

Plate XII



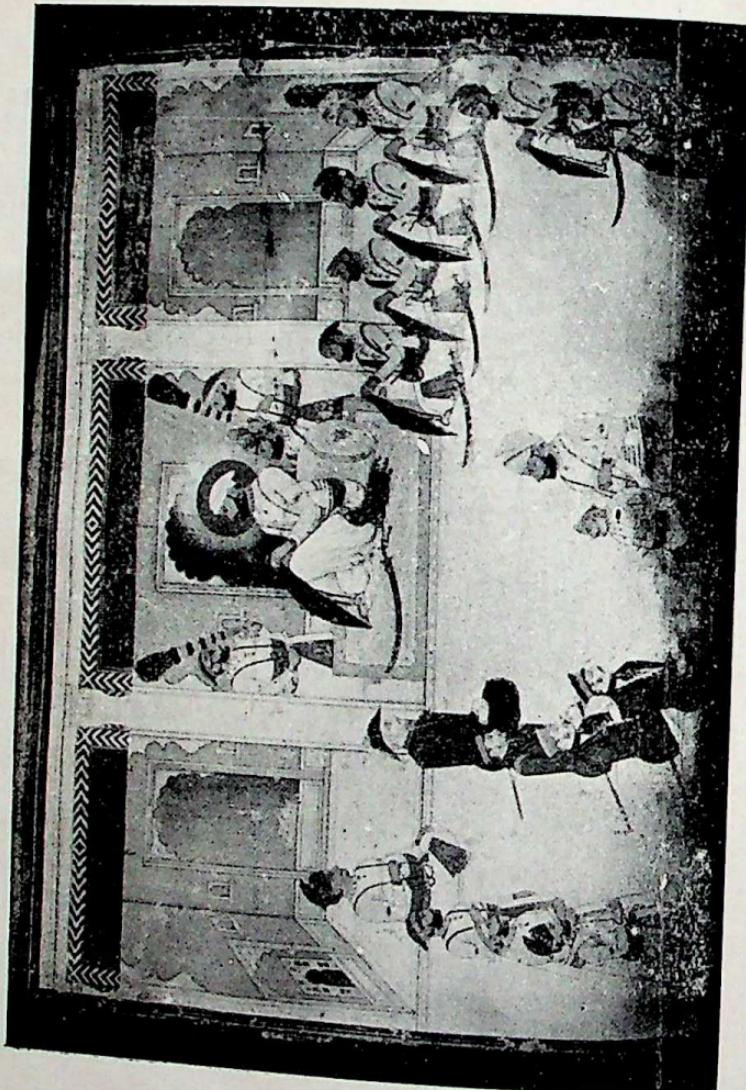
Manovega (Modi).

Plate XIII



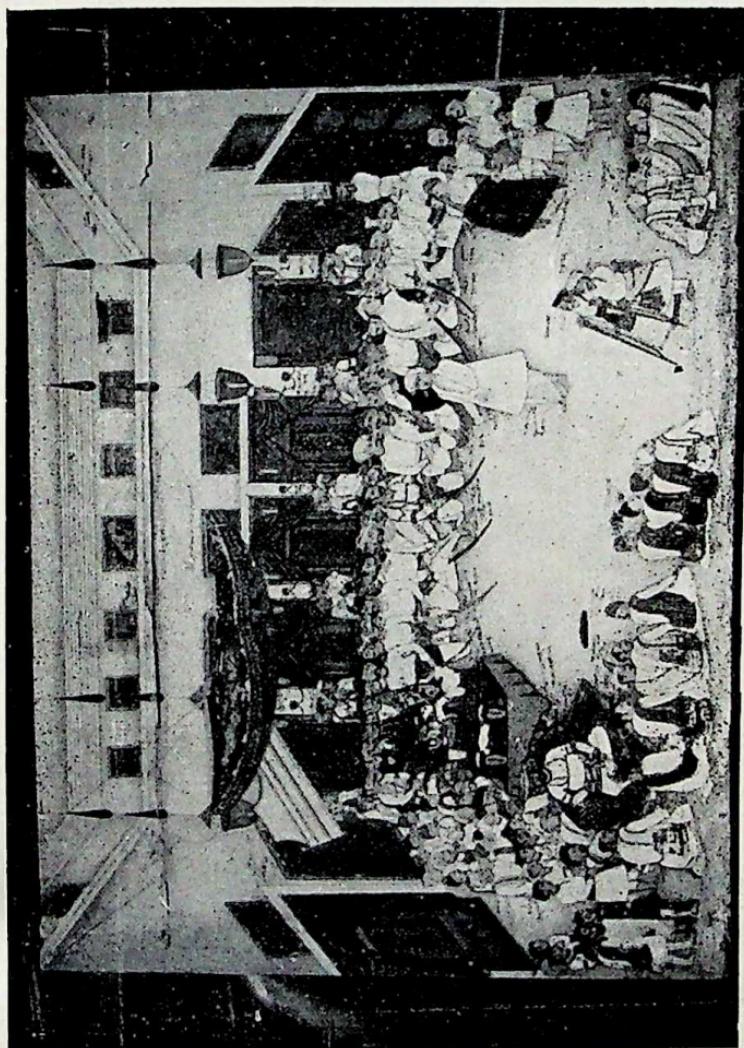
Household Pots (Kasrawad)

Plate XIV



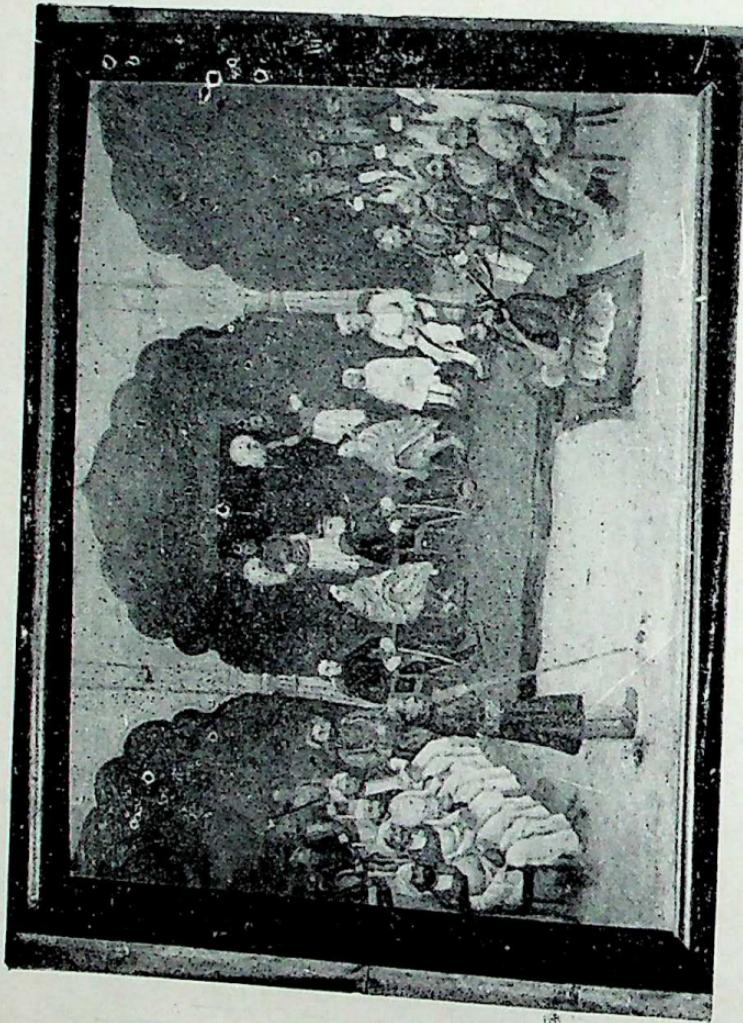
Udaipur Darbar

Plate XV



Ganeshotsava (Gwalior)

Plate XVI



Bhopal Darbar

script is Brahmi of the second or first century B. C. The language is Prakrit. Most of the inscribed pieces of pottery are very small and except in rare cases no two of these can be joined together. As a result only a few letters can be read on them. The following proper names are deciphered:—

Perigadaka, Suvisakha, Dhamasena, Dhamarakhita, Sihalitha, Dhampala, Kasanak, Tisaguta, Muladeva, Sumana, Tapana, Gopal, Samaka, Mahabhara, Purak, Dhanajapala, Chalak, Janaka and Nigata.

The following places are inscribed on a few pots:—

Takesilie (Taxila), Sihala (Ceylon), etc. One of the pieces of pots is inscribed with the letters 'Nigatasa vihare dipe'.

In Kasrawad excavations the specimens of Northern Black Polished wares have been found in abundance. One of the N. B. P. shirds is inscribed as 'Da' in Brahmi. In association of these N. B. P. specimens, the specimens of Black & Red, Red burnished, Black Burnished and designed wares have also been found.

A large number of silver punch marked coins and cast copper coins bearing Ujjain Symbol were found. Among the iron objects mention may be made of a peculiar nail having two handles embossed with the face of a dog. A number of round headed nails of different length have also been found. A few small conchshells were also found in the excavations. In a small pot the pieces of bones have been found. This pot probably represents pot burials. It requires to be specially noted that no terracotta toys representing human figures, animals, birds etc., have been found in Kasrawad.

For a comparative study of the Kasrawad pottery the duplicates of the pottery found in Mohinjodaro excavations

have been received from the Archaeological Department of the Government of India. The Mohinjodaro pottery preserved in the Museum includes bangles, terracotta figures, stone weights, stone blades, beads, painted pottery, big storage jars, small pots and a small quantity of wheat. The specimens of pottery and beads found at Koshambi and Bhita excavations have also been exhibited in the Museum.

(e) The Museum contains a large number of arms. A major portion of these was received from the former Holkar State's Armoury in the years 1935, 1937 and 1938. The remaining were received from the Shilekhana of the House-hold Department of the former Holkar State in the year 1936. The arms have been divided into the following groups:—

Guns, muskets, rifles, pistols, revolvers, shots, swords, scab-bards, chhuras, katars, kukdis, knives, lances, bayonets, guptis, bullet-moulds, gokharus, armours, shields, chakra, axes, palias, daratis, mehatabs and bows & arrows.

The most important of these are guns which are of different size and type. A few of them are inscribed either in Persian or Devanagari or Latin scripts. The seven guns are of almost the same type and size (*i.e.*, 4' 3" in length and 1½" by the diametre of the muzzle with the effigy of a tiger). They bear Persian inscription. Two of them bear the date 938 A. H. (1531 A. D.) and the name of Sher Shah, the Pathan Sultan of Delhi, who seized the throne of Delhi from the Mughal Emperor Humayun. Four guns bear the name of the well known General of Akbar, Raja Mansingh. All the four are dated in the second year of the Ilahi era introduced by Akbar and 12, 14, 17 and 17th of the month of Farvardin respectively (1556 A. D.). The seventh gun bears the name of Itikadkhan-bin Asajah, a high officer in the reigns of the Mughal Emperors, Shah Jahan and Aurangzeb. This shows that the gun must have been made in the reign of either Shah Jahan or Aurangzeb,

The seven guns which were the property of the Mughal Emperors were seized by Malhar Rao Holkar, the founder of the Holkar Dynasty of Indore, during the Maratha operations of Delhi in 1765 A. D. In one of his letters addressed to Ahilyabai from Delhi on the 10th February, 1765 Malhar Rao speaks of despatch of four big guns.

Two more guns in Latin characters are also noteworthy. One of them measures 6' 3 $\frac{1}{4}$ " in length and 3" by the diametre of the muzzle bears the inscription "ANNO 1653 LAMBERT BARGE RICK MEFECIT DUNKERK". The other gun which measures 3' 5" in length and 2 $\frac{1}{4}$ " by the diametre of the muzzle bears the date 1673, inscription "BATAVIA" and a cross. These two guns manufactured by the European gun makers seem to have been received by Malhar Rao as his share of the booty obtained by the Marathas when they captured the Dharvi Fort near Bassain from the Portuguese on the 6th of March, 1739. It is well known that Malhar Rao was one of the most prominent Generals in that campaign.

A gun measuring 4' 2" in length and 3" by the diametre of the muzzle has an illegible inscription in Devanagari characters. This gun contains the name of Sarangdhar and the year Vikram Samvat 1787. Another gun measuring 5' 6" in length and 2 $\frac{1}{2}$ " by the diametre of the muzzle bears a Devanagari inscription of Vikram Samvat 1812 in which the name of Maha Rao Shri Shiva Singhji, the ruler of Jhabua is mentioned. The gun bears the decoration of the figures of elephants and an effigy of a human head at the muzzle. As Jhabua was under the control of the Holkars for a number of years, this gun must have been presented by some of the kings of Jhabua to the Holkars.

One gun bears a trident, a Devanagari inscription and the date Vikram Samvat 1860. This gun mentions the name of Maharaja Shri Raghunathji and also the name of the gun maker Kesoramji who was a resident of Ahmadabad. The name of the gun is inscribed as Kadak Bijli. Another gun

bears a circular inscription in Persian script and records the name of Maharajadhiraj Alijah Yashwant Rao Holkar Subhedar Bahadur Nasarat Jung, the name of gun as Nankab, the place of residence of the ruler as Bhanpura and the Hijri year 1208. A small brass gun bears the Persian inscription "Bahal Karnal Behataman Rajaram Pasand Maharaja Top Sakta Indore 1240 Hijri". Some of the guns bear the names as Fatemansur, Totaramji, Jamuna, Gurda etc., inscribed on them.

The rifles are also of different size. Some of them are dated in the years 1797, 1805 to 1863 of the Christian era and 1929, 1930, 1932 and 1937 of the Vikram era. Some rifles have the words Holkar State or Aligol inscribed on them.

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### FINE ARTS SECTION

The Fine Arts section contains paintings and marble statues. A majority of the paintings are acquired by the Museum by presentation. The House-hold Department of the former Holkar Government transferred to the Museum in the years 1937 and 1941 a large number of paintings. Most of which are original oil paintings and the remaining are old prints of well known oil paintings of famous European artists. Some paintings of modern Indian painters like Ranada Ukil (Varanasi) and Ramchandraraao (Indore) were presented to the Museum.

The picture depicting Madan and Rati by an old painter named Nana Bhujang is extremely beautiful. It measures 2' 11" x 2' 2". A picture depicting Prince Chhelbatau and Mahana Rani [2' 6" x 1' 10"] is interesting. This painting belongs to Rajput School. A needle work depicting the bust of an old man by Champutai (2' 6" x 2' 2") is a fine example of the local art.

The oil paintings transferred from the House-hold Department are of enormous size and are very costly. They are generally landscapes scenes of forests, rivers and towns of Europe. These paintings are the works of F. Pisco, E. Boehm, B. W. Leuder, David Farquearson (1892), Oliver, A. R. Alvero, A. Accao, S. S. Jenttenten, A. Balouret, L. C. Dyke and C. Herve. In this group the paintings depicting "The Letter Bag" (2' 3" x 3' 1") by an unknown artist, "Simla From Lansdowne House" by James Noakes (2' 8" x 3' 2") and "La Chevelure de Berenice" by Palero are important.

A painting measuring 7' 5" x 6' 2" depicts a departing scene is extremely beautiful. It is an Italian painting.

Three Darbar scenes are noteworthy. One of them measures 2' 7" x 2' 3" and depicts Maharana Swarup Singh of Udaipur alongwith twenty persons. Four English officers in their blue uniforms are shown sitting down in

Indian fashion. The name of the painter is unknown but the names of the persons painted are given in Devanagari on the back of the painting.

The second scene which measures  $3\frac{1}{2}' \times 3'$  is that of Maharaja Jayaji Rao Sindhia of Gwalior. It was drawn by a painter named Imambaksha of Ujjain on 20th March, 1863. One hundred and twenty persons including the Maharaja are depicted in the painting. The Darbar was held on the occasion of Ganesh festival. The names of the persons are given in Modi and Urdu.

The third Darbar scene ( $4' 4'' \times 3' 6''$ ) is of Sikandar Begum of Bhopal. It was painted by Bherulal Musavar. The painting records the visit of Sir Robert Hamilton, the then Agent to the Governor General for Central India, to the Begum's Court.

An engraved ivory pot deposited in the Museum deserves special mention. Three beautiful scenes are depicted on this pot. One scene shows the meeting of Tipu Sultan's (of Mysore) two sons and an English officer Col. Arthur Wellesley. The second scene depicts the Darbar held by Lord Mornington, the then Governor General of India. The third scene shows a number of people with Shankaracharya.

The Museum also contains a few marble statues, pillars and Ceramics & China works. These are fine examples of Italian, Chinese and Indian arts. Recently a big statue of Sir Robert Hamilton has been transferred to the Museum under orders of the Madhya Pradesh Government.

### MISCELLANEOUS

#### *The Natural History Section:*

This section contains one hundred and thirty-seven specimens out of which one hundred and thirty-two are birds. These birds were obtained during the Ornithological Survey of the former Holkar State by the Bombay Natural

History Society and were presented to the Museum by the Minister-in-attendance. In this section a papai having the shape of a duck, a dead serpent, Sun Fish Stiffed and an Ostrich's egg are important. This section also includes a few minerals such as Quartzite, Calcuite, Gypsum, Red Sand Stone, Sulpher, Granite, Bauscite, Mica etc.

*The Ethnological Section:*

This section represents various Indian professions in clay such as tailer, bhisti, dhobi, grass-cutter, domestic servant, sweeper, khansama, sadhu, fakir and begger. This section also exhibits various Indian ornaments e.g., boar, ring, kudi, nath etc.

*Commerce and Industry Section:*

It exhibits agricultural products e.g., wheat, jwar, ground-nuts of Japan, Spain and Amrica and cotton-seeds of Kambodia and India. It also represents various kinds of wood such as shisham, babul, jamun, teak, neem, bamboo etc.

*The Education Section:*

This section contains wooden and clay models such as beasts, birds, fruits, vegetables and charts & maps.

**THE NARA-RATNA MANDIR (SHRINE OF GREATNESS)**

It was founded in the year 1923 by late G. S. Aurundale, the then Educational Commissioner of the Holkar State. The object of the Institution was to house portraits of all great men and women of the world irrespective of religion, race or colour. A library consisting of books on biographies and auto-biographies was attached to this Institution. Periodical lectures on the lives and works of the great persons were arranged for the students of the local institutions. The Nara-Ratna Mandir was amalgamated with the Museum in 1931 and the two sister institutions are now housed in the same building in the very heart of the city.

and all other methods of terminating such firms which have  
not survived beyond a particular period of time. Considering  
the basic belief of the firm in its ability to expand  
a particular sector no less than a single individual can take advantage  
of both the opportunities available in the market.

Another important aspect of the firm's growth is the  
ability to maintain a stable and long-term relationship with  
its customers and suppliers. This is called an alliance with  
the firm and has right from the conceptual perspective  
and also strategic nature another critical factor which  
is also important for the firm's growth.

The third aspect of the firm's growth is the expansion of  
its product range. This involves introducing new products or services  
to cater to the needs of different segments of the market. It  
is also important to maintain a balance between the existing products  
and the new ones to ensure that the firm does not become too heavy  
on one product and thus reduce its overall sales and profit.  
This requires careful planning and execution of the strategy.

Overall, the growth of a firm depends on various factors  
such as the quality of management, the availability of resources,  
the market demand, and the competitive environment. It is  
also important to maintain a balance between the different  
aspects of the firm's operations to ensure that it can remain  
competitive and successful over the long term. A firm's growth  
can also be achieved through strategic alliances with other  
firms, which can help in expanding its market reach and  
improving its efficiency. In addition, a firm can also  
achieve growth by focusing on innovation and research and  
development to find new ways of improving its products and



